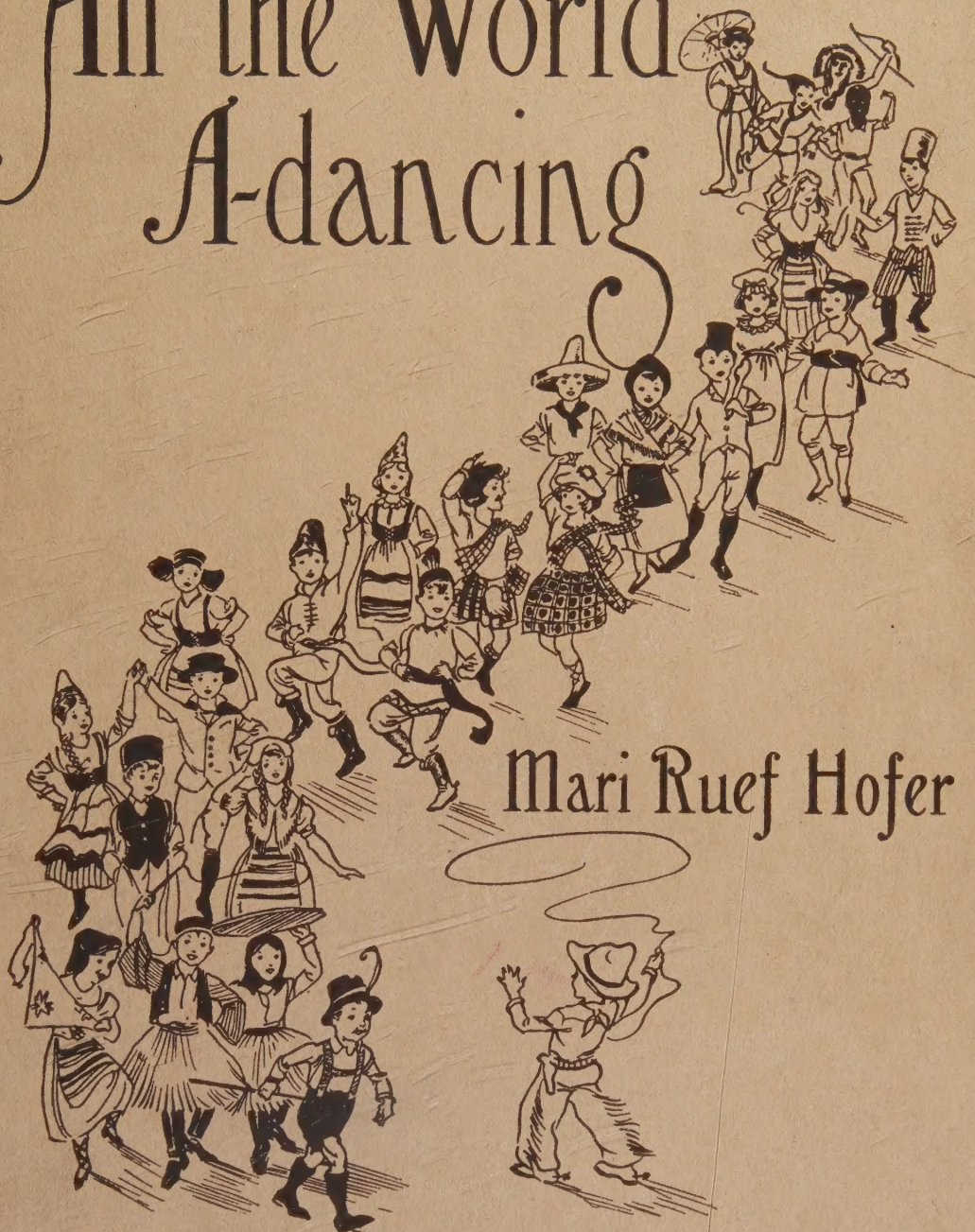


All the World A-dancing



Mari Ruef Hofer

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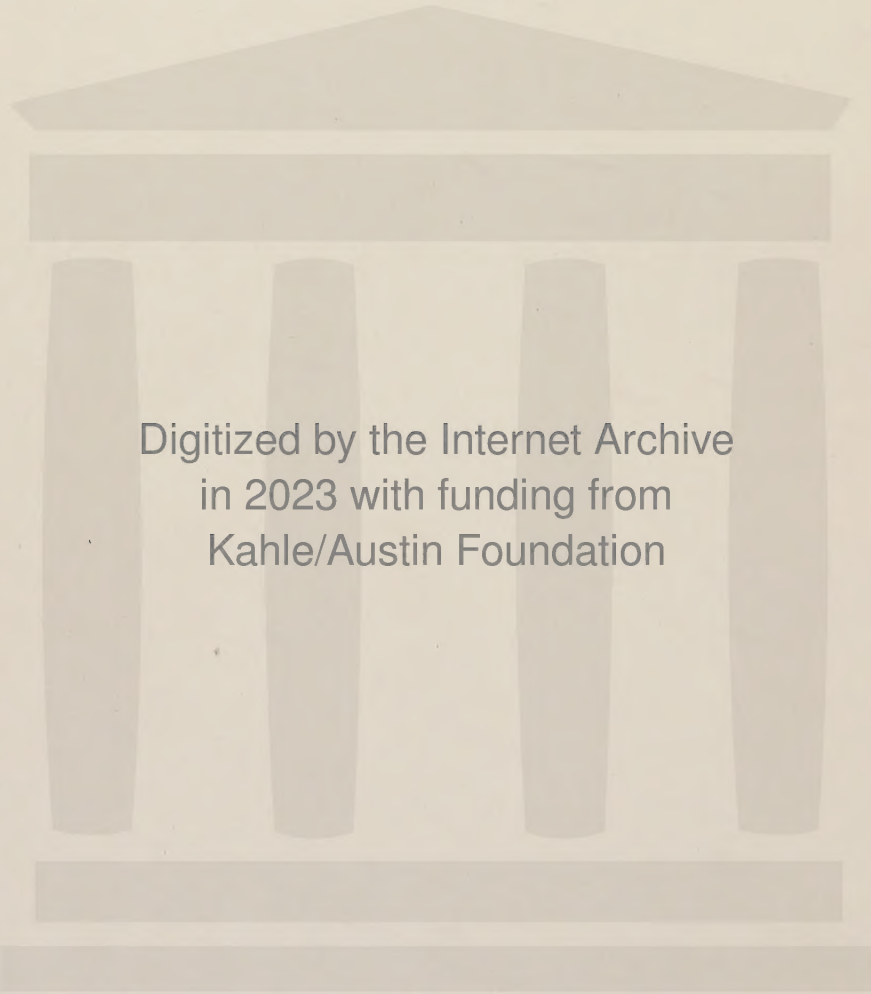
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All The World A-Dancing

A collection of Folk Dances of various Nationalities,
with historic comment and authentic description of dance steps.

By

MARI RUEF HOFER

Piano arrangements revised by Stella Roberts.

Price \$1.00

CLAYTON F. SUMMY CO. PUBLISHERS

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Foreword

The first out-put of Folk Dance material of two decades ago, has proven an educational success. To-day Folk Dances both great and small fill an important place in the field of Physical Training, as well as in Recreation.

A few fundamental values will bear restatement: The racial joyousness of the Folk Dances link them to the child expression of all times; the play life of all peoples helped beat out their rhythms, their lilts and lyrics and jingled rhymes; these also helped spell out the basic art forms of the world.

The use of rhythm as a natural educational medium, thru which knowledge can easily flow, gives reason for presenting more of these types which "all children ought to know." This booklet offers twenty or more new arrangements of old forms of varied grades and values, as well as some reprinted favorites.

A few of teaching aims observed in the editing, are to keep well within the capacity of the child; to carry a certain amount of technical training through the learning of each dance; to balance Play with Training; to acquaint the children with a wider range of Folk material; to study carefully the dance and rhythm tempos before presenting.

The opening Play Imitations are intended for the younger group. Also the "Rustic Dance," "Pije Kuba," "Stigare," "Hopping," and "Stamping" dances, are examples of natural steps and activities of children and for that reason adapted to Kindergarten and lower grade use.

"Leather Boots," "On the Steppes," "Savoyard," "Polite Dance," "Cockles and Mussels," "Cutty Sark," "Las Manzinitas" and others, offer simple national steps for primary grades. The "Ploughman," "Hunter," "Gossiping," "Dutch Spinning," and others, make excellent program dances, of seasonal and social importance.

Accompanying notes on Costume will help give color and life to festivals and school programs. National and Geographic descriptions will help create artistic atmosphere in the minds of teachers and children, which element is too often absent from the performance of Folk Dances.

It is hoped that through the performance of these simple forms the children may get into sympathy and better acquaintance with other children all around the world. Our best Americanization helps preserve the good and true and beautiful in each and every race, building all into the solidarity of good citizenship.

This material has been tried out in both public and private schools.

Acknowledgements are due to Edna Lucile Baum for dance criticisms; to Mr. Adolf Weidig for musical editing.

Mari Ruef Hofer

Index

BOERS ROMTOM	<i>Dutch</i>	4
SWEET AUVERNE	<i>French</i>	6
IMITATION DANCE	<i>Italian</i>	8
IMITATION DANCE	<i>Japanese</i>	10
FEAST OF LANTERNS	<i>Chinese</i>	12
INDIAN THEMES		14
THE COWBOY	<i>American</i>	16
MARCHING DANCE	<i>Finnish</i>	18
THE POPPY	<i>Lithuanian</i>	20
PLOUGHMANS DANCE	<i>Finnish</i>	22
HUNTERS DANCE	<i>Danish</i>	24
HOPPING DANCE	<i>Slavonian</i>	26
STAMPING DANCE	<i>Croatian</i>	28
STIGARE	<i>Swedish</i>	30
PEASANT DANCE	<i>Danish</i>	32
GOSSIPING DANCE	<i>Finish</i>	32
HANDKERCHEIF DANCE	<i>Moravian</i>	34
FOLK DANCE	<i>Flemish</i>	36
RUSTIC DANCE	<i>Bohemian</i>	38
PIJE KUBA	<i>Bohemian</i>	40
KRAKOVIAK	<i>Polish</i>	42
HEY-DA! HO-DA	<i>Hungarian</i>	44
LEATHER BOOTS	<i>Hungarian</i>	46
ON THE STEPPES	<i>Russian</i>	48
DANCING CRANES	<i>Russian</i>	50
THE SAVOYARDE	<i>Italian</i>	52
SPINNING DANCE	<i>Dutch</i>	54
A POLITE DANCE	<i>French</i>	56
COCKLES AND MUSSELS	<i>Irish</i>	58
CUTTY SARK	<i>Scotch</i>	60
OLD DANCE TUNE	<i>English</i>	62
LITTLE BINGO	<i>Southern</i>	64
PLANTATION DANCE	<i>Negro Air</i>	66
LAS MANZANITAS	<i>Mexican</i>	68

Boers Romtom

Tramping step

Dutch

I The Boer he puts his Klump - jes on, and

then be - gins to prance. He takes a part - ner

by the hand and says, "I'll show you how to dance."

II Rom - tom - tom Trrr rom-pi-ty tum - ty tom tom tom.

Rom - tom - tom Trrr rom-pi - ty tom tom tom.

COMMENT

The Dutch farmers, "Klumpjes" or wooden shoes, supplies one of the clumsy, noise rhythms of which young children are very fond. Various ways of clapping and stamping will help them respond to the beat and later to find the time patterns of twos and sixes to the measure. It will be interesting to watch the native "clogger" emerge during the exercises. The words and music are from an old Dutch Folk Song to which the children of Holland "make music with their shoes".

DIRECTIONS

ACTIVITIES: Marching, Clapping, beating feet, tramping.

I. The children march around the circle or about the room, clapping hands and marking time with their feet. Imitate the clumsy tramp of the wooden shoes.

II. CHORUS: All face to center of circle—if kindergarten children—or forward in the room, and mark time noisily but accurately. First take two tramps to the measure, then let them try out three tramps to the beat. Also clap without tramping.

III. Next have volunteers as well as the entire group try out patterns. Last let them skip bouyantly to their seats. Lift the feet well and walk stiff kneed, as the Boer must, to keep his shoes on. A simple clog step marks the first beat of the measure well; fill in the other beats, and steps of the measure softly. Then repeat beginning with other foot.

Sweet Auverne

French

Lively step

I We are gay mu - sic - ians March - ing down the street
From sweet Auvergne returning Auvergne, my country dear

We will play sweet mus - ic For the chil - dren's feet
Passing along thru Flanders, At length behold me here.

II Play - ing all to - geth - er Hear our mu - sic sweet tra la la la
Keep - ing time to - geth - er How our drums do beat trr trr trr
Singing the sweet Sa - voyarde Dancing the Monta - gnarde, Ah gay Coco

III Come and see our Sal - lie See how she can dance
Come and see our Har - ry See how he can dance
Come and see my lit - tle Mar - mot See how he can dance

IV Tra la la la la Tra la la la la la la la la la la. la. la.

COMMENT

Some of the most charming dance imitations for little folks are found in the play lore of France. The revived interest in France and the artistry and language of that country, shows use for both the original version and adaptations. Also a childlike form for the youngest children is offered. The French version is inserted for those who desire the original.

Encourage fun and mimicry.

En revenant d'Auverne, d'Auvergne mon pays;
 Passant la Limagne, d'la Limagne, a Paris.
 Un jeune garçonnet, me dit, mon petit ami.
 Fais moi donc voir la danse, la danse, de ton pays.

Chante la Savoyarde,
 Danse la Montagnarde,
 Eh, gai Coco!
 Du petit marmot,
 Eh venez donc voir la danse.

DIRECTIONS

I. Have the children join in a circle and march to the left, playing band. The leader might imitate the big bass drum, while those who follow can imitate such instruments as they know, fifes, cymbals, etc.

II. When they have marched around once, all stand and face the center and all try out one instrument or any number the children may choose.

III. The teacher now calls a child by name to come into the circle to dance, either alone or with a partner. They dance as they will, either fast or slow, as the band indicates. Those who do not play should sing and clap to keep the time. The teacher can use this play to suit her own purposes.

IV. At the close all take partners and dance around together.

Imitation Dance

Promptly

Italian

When mu-sic-al mas - ter Char - ley Was roam - ing on the

street, He heard a band a - play - ing And

mak - ing mu - sic sweet. Fid-dle dee - dee,

fid - dle dee-dee, Hear the fid - dles, play - ing sweet.

(or) Trum dum di dum, Trum dum di dum, Hear the drum go beat, beat, beat.

COMMENT

For many years Italian children have been making merry to this old street air. The words of the original have been somewhat adapted from which to develop musical and dance imitations.

STEPS: Skipping, running, walking like an old man; marching with a street band, pompously down street; running like monkey; collecting pennies from the bystanders. The time should be two well marked steps to the measure, the fingers keeping time to the eighth notes.

All manner of imitations can be given, the circle outside playing band, while one or more children dance in the center.

Let the dancing be entirely spontaneous, the piano changing tempo with the character of the instrument suggested.

Encourage the children to volunteer to dance, and to bring some of the instruments for a primitive band.

For imitations play real accordions, mouth organs, tambourines, hand organs bagpipe or Jews-harp, as a change to the familiar violin, drum etc.

Imitation Dance

Japanese

Marked step

I Pull the gin - rick-shaw, pull, Roll the wheels round and round;

En-ya-ra-ho! ho! ho! En-ya-ra-ho! ho! ho! Up the hill and

down the hill, gin - rick-shaw quick-ly goes; Up the hill and

down the hill, gin - rick-shaw quick-ly goes. En-ya-ra - ho - ho!

COMMENT

This quaint little Japanese melody is called "The Carp", the topic of the second verse. Both verses supply interesting child activities, portraying pictures of Japan, while the music supplies the dainty little trotting rhythm characteristic of Japanese dancing. Play in lightly marked, even rhythm, not too fast.

II. Swim little carp, swim, swim;
 Swiftly swimming up the stream.
 ★ Jo-lo-ra! jon! jon! jon!
 Jo-lo-ra! jon! jon! jon!
 Swiftly climbing, ever swifter;
 Climb the waterfall.
 Jo-lo-ra! jon! jon! jon!

★ Cry of the fisher meaning "climb the waterfall!"

DIRECTIONS

STEPS: Short trotting steps. Many gestures.

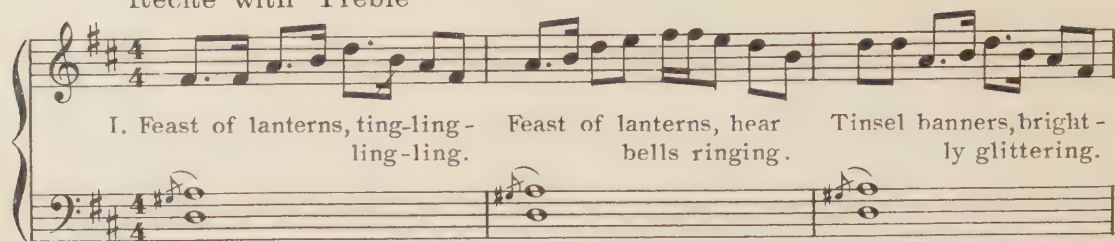
VERSE I. Two ways of playing this are offered. One, all the children putting hands on each others shoulders and pushing around the circle. At the cry of "Enyaro" all clap hands and turn about looking for passengers, they then run in opposite direction and repeat. Or dramatize a ride by children joining hands one pushing, the other pulling, the two producing the vehicle and driver. The little ones will enjoy a ride. All should sing and clap and call.

VERSE II. With same trotting step all move forward swiftly, like fishes swimming, waving the arms for fins; keep the arms low, pushing backward. At call raise hands and make the motion of climbing, and dive off in other direction and continue swimming to the end of music. The circle forms the pool. Let some swim while others sing. Other activities may be suggested by Japanese children.

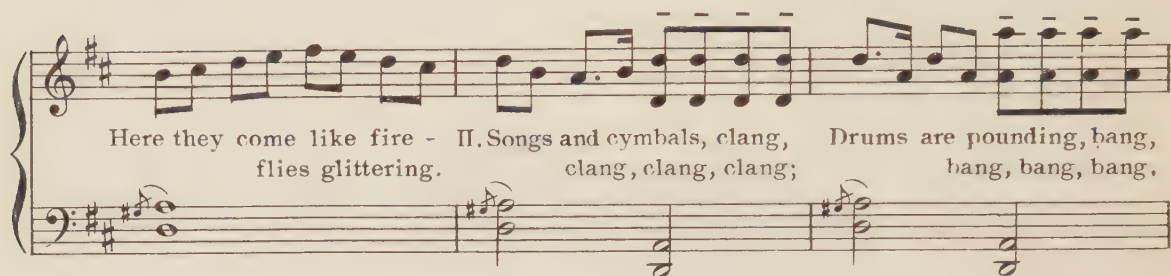
Feast of Lanterns

Chinese

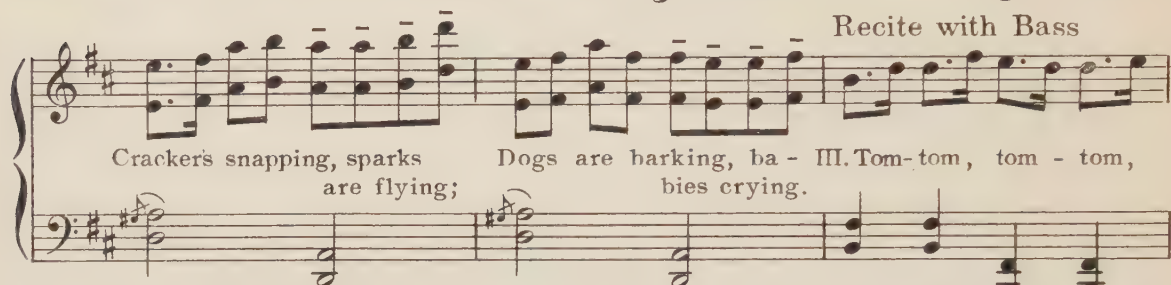
Recite with Treble



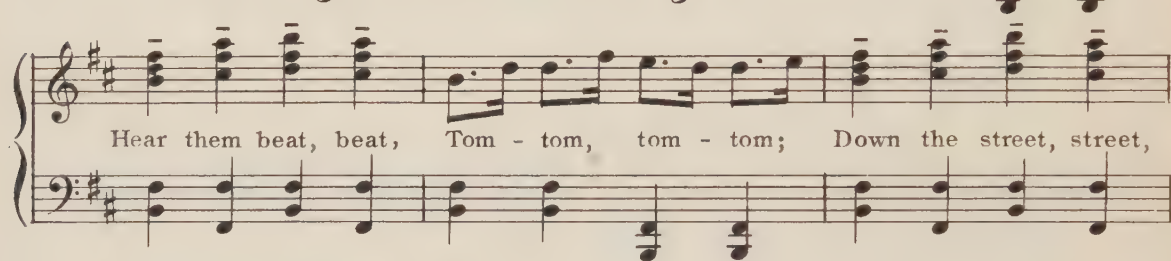
I. Feast of lanterns, ting-ling - ling-ling. Feast of lanterns, hear bells ringing. Tinsel banners, brightly glittering.



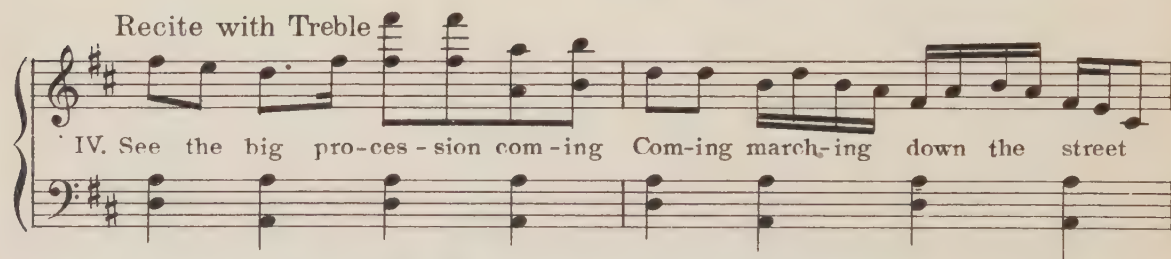
Here they come like fire - II. Songs and cymbals, clang, flies glittering. clang, clang, clang; Drums are pounding, bang, bang, bang, bang.



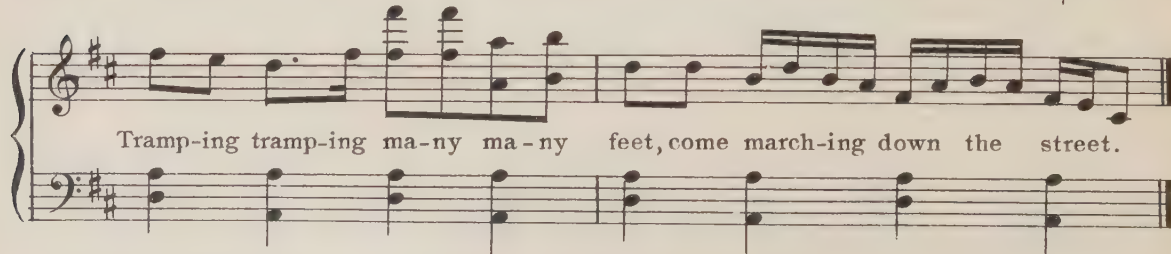
Crackers snapping, sparks are flying; Dogs are harking, ba - bies crying. III. Tom-tom, tom - tom,



Hear them beat, beat, Tom - tom, tom - tom; Down the street, street,



Recite with Treble
IV. See the big pro-ces-sion com-ing Com-ing march-ing down the street



Tramp-ing tramp-ing ma-ny ma-ny feet, come march-ing down the street.

COMMENT

The picturesque Chinese Kite and Lantern festivals appeal strongly to the children. The following authentic dance tune makes an effective background for Chinese costume and lanterns. Pretty Mandarin coats can be made of black, purple, yellow and rose colored glazed cambrics, with dragons in contrasting colors of crepe paper pasted on. One width of cambric will leave a margin of wide sleeve with under arm form cut out. Cut a slit for head opening. Lanterns can easily be made from decorated crepe paper cylinders, suspended from wands. These should be unlighted. Let those who do not perform recite the words, one child setting the time with a gong or cymbal.

DIRECTIONS

STEPS: Short running steps 8 to measure, not too fast. Lift feet well.

I. With lanterns fastened to wands, the children run into circle, 8 steps to measure. Run lightly, but not too fast round to left, holding lanterns up firmly in right hand. On 4th measure, they turn shaking them lightly, to set the bells sewed on their sleeves to jangling pleasantly. Repeat.

II. Partners facing each other, now run in and out, chaining in opposite direction. Both start with the right foot, 8 little steps to measure—in and out—once around the circle. This may be repeated by turning when back in place, by going in opposite direction. 4 to eight measures.

III. All walk 4 steps to center and bow low; raise lantern high. 2 measures. Turn and walk outward, bow low and raise lantern high. Repeat this, salaaming low the second time.

IV. Following a leader, serpentine in all directions about the room, using II. The dance may be a good lesson in keeping time. The music should be played in even, pointed time.

INDIAN THEMES

Returning Hunter

I

Eskimo

Ya - la ya - la he - o ho ya - la ya - la he ho - ho;
 he - he ho ya - la ya - la ya - la ho Ya la la Ya - la Ya - la
 he - o ho Ya - la ho Ya - la ho Ya - la Ya - la ho.

Drum beat effect - increasing tempo

II

Squaw Dance

Omaha

He - la he - la ho he - la ho He - he la he la -
 ho, He - la ho, he - la ha - ho ho he la ho.

Drum beat effect in Bass

III

Council Song

Iroquois

I - ge i - ge i - ge i - ge hom -
 I - ge hom i - ge i - ge hom -

COMMENT

These three Indian themes can be used singly or together for a story. Both the drumming and the steps are good for time keeping exercises. The ordinary drumstick can be wound with cotton to dull the sound. Be beat evenly with a rebound.

DIRECTIONS

STEPS: Walking, place feet firmly, teeter, hop, run.

I. Four soft drum beats to a measure, on piano D and F in bass. Any number of hunters carrying game over their shoulders, armed with bows and arrows come on with trotting step. They throw down game then to repeated music they dance lively around the circle. A leader now enters the circle and while dancing, draws his bow or throws his spear, all the others imitating him. Another gives a chase, all imitating movements of the animal caught; buffalo, bear, moose, birds. Increase tempo, finish wildly to center, all shrilling on last measure. Hunters fall to rest.

II. After hunters have ceased dancing, the women seize the game and take to one side to prepare the feast. Others stand in a long line and dance their thanks. Rise on toes to first beat, teeter to second beat la-la-la-la for pattern, 8 measures. Turn and run to right, arms outstretched four steps to a measure, 4 measures, same left. Teeter forward arms up, 2 measures; same again, shrilling on high note. Join others around kettle and bring on feast.

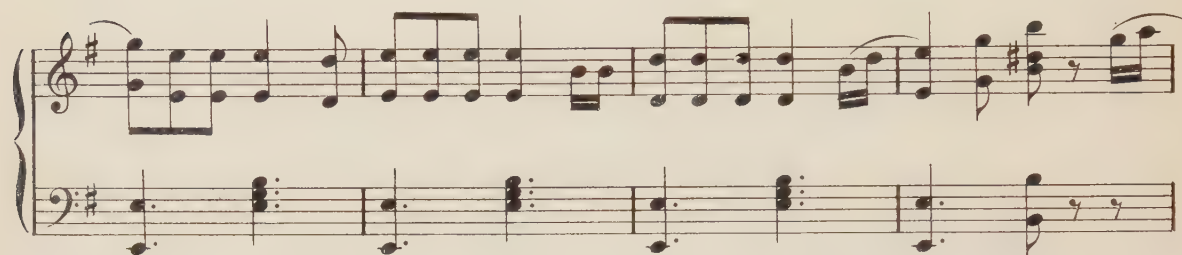
III. After the feast, the braves assembled around Council Fire, standing erect with arms folded. The tribe forms in half circle to the back. All the chiefs sit down cross legged, while their leader advances to center, addressing them in vocables and gestures. Circle nods and grunts at times. To the roll of drums, chief begins to dance, showing his brave deeds, pantomining with gestures. Other chiefs join him one by one. He leads them around in a war dance. When finished they throw themselves down around the fire. Some one tells an Indian story. Draw knees well up while hopping and increase speed in dancing. Body should be relaxed and arms at side when not used for gestures.

The Cowboy

American

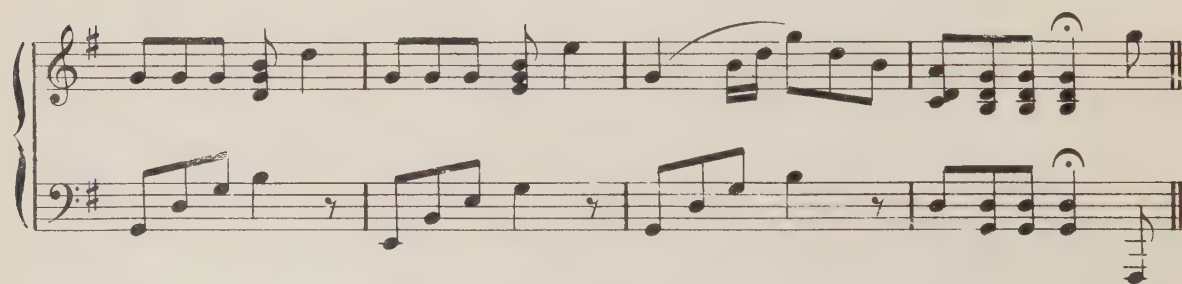
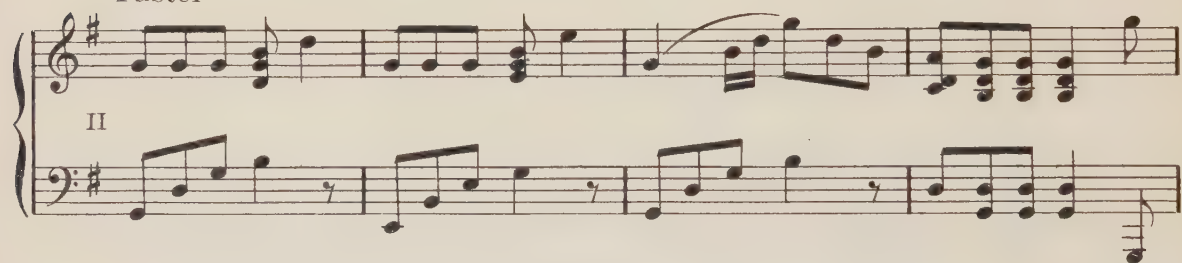
Not fast

I Boys whistle.



Faster

II



COMMENT

The American Cowboy is destined to supply an original theme in Folk Lore of which we may be justly proud. Already these songs and ditties of the range are receiving the attention of musicians. The weird air of "The Lone Prairee" is claimed as one of the best of these, and has been transcribed by Arthur Farwell. This melody has been used as a basis for the dramatization of the Cowboy stunts given below. Play in a galloping rhythm. Also make abrupt stops in the added chorus for bucking and throwing.

DIRECTIONS

STEPS: Galloping, trotting, running. Arms, throwing, whirling. Let the children sing or whistle air.

RANGE or HERD RIDING: Come on singing or whistling first 4 measures forming a circle. Gallop around to the left, facing outward, circling the imaginary lasso overhead from right to left—16 steps, 8 measures. Repeat same in opposite direction. Lift feet well with a bounding motion.

CHORUS: Face and throw lasso outward, pull back 4 times 4 measures. Take as much time as desired for this.

ROUND UP: All gallop forward as before in circle, a leader winding them all up to the center—16 gallops, 8 measures. End man turns about and reverses the circle and unwinds back to place.

CHORUS: Bucking Bronco. Facing outward as before, run 3 steps forward, jump and rein back to place. Repeat 4 times, 4 measures.

FREE RIDING STUNTS

I. Arms extended outward, Indian fashion, gallop round the room and at end of 8 measures turn and rein up with a great deal of "rarin." Repeat to place. Chorus I or II.

II. Handkerchief Riding. Ride with the right hand on outside of circle, reins in left hand. Drop a real handkerchief going round; recover on return ride. Other stunts may come from children. This play extends the horse interest of childhood to 2d and 3d grades.

Marching Dance

Finnish

Steady

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff joined by a brace. The tempo is marked 'Steady'. The first system includes a first ending bracket labeled 'I' under the first two measures of the treble staff. The second system continues the melody. The third system includes a second ending bracket labeled 'II' under the last two measures of the treble staff. The fourth and fifth systems complete the piece. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like 'p' (piano).

COMMENT

Our Scandinavian neighbors make great use of marching rhythms and evolutions in the training of children; also none of their festivals are complete without such an exercise. Put in the form of a dance such figures as are helpful in gaining a sense of form and balance. This need not be merely play and incidental. It is a good way to learn to think in action. The hop-polka step is here contrasted with the march figures. If the polka is too difficult, use the skip or slide. Try all three and let the children choose the one they like best. Strong march time.

DIRECTIONS

STEPS: Marching, hop-polka, skip or march once around the room, then down the center into column formation.

I. Face, and with a quick hip how and stamp on the first beat, start marching across the line; beginning with the left foot, passing left shoulders, march 4 steps; quarter turn left, march forward 4 steps; again quarter turn left, march back to own side 4 steps. Finish in place with two stamps and bow. Repeat same passing right shoulder, if this is not too confusing.

II. Partners now join hands and dance forward together in a skip, slide or polka step, as the teacher rates the ability of the class. Many other simple marching figures may be employed, finishing with arbour or tunnel, when the whole class walks thru under arched arms. Finish with a plain march around the room. Practice a light springing march step.

The Poppy

Lithuanian

Walking time

1. In the ear - ly spring - time we will sow the pop - py.

The first system of musical notation is in 2/4 time. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff provides a simple harmonic accompaniment with chords and single notes.

Sow the seed, sow the seed, we will sow the pop - py.

The second system continues the melody and accompaniment. The treble clef staff features a series of eighth notes, and the bass clef staff continues with its harmonic support.

Sow the seed, sow the seed; we will sow the pop - py.

The third system concludes the first part of the song. The treble clef staff ends with a double bar line, and the bass clef staff also concludes with a double bar line.

2. In the early springtime, green will grow the poppy,
Green will grow, green will grow, green will grow the poppy. (*Spreading*)
3. In the summer sunshine, tall will grow the poppy;
Tall will grow, tall will grow, tall will grow the poppy. (*Growing*)
4. In the frosts of autumn, ripens now the poppy,
Leaves will fall, leaves will fall, from the ripened poppy. (*Falling*)
5. When the harvests ripened, we will pluck the poppy;
Gather pods, gather pods, from the ripened poppy. (*Gathering*)
6. When the harvests gathered, we will shake the poppy;
Shake the pods, shake the pods, we will shake the poppy. (*Shake partner*)
7. In the winter dreary, we will eat the poppy;
On our bread, on our bread, we will eat the poppy. (*Eating*)

COMMENT

Lithuanians are a people of Eastern Russia. Nothing shows their anti-Russian nature more clearly than their music and dances. These are very simple, naive and placid, as compared with those of their more fiery neighbors. This song-dance shows the harvesting of the Poppy Seed. The seed is considered a very great delicacy when baked into the crust of bread and cake. You must describe the story well with your hands.

The Lithuanian costume is of rich dark materials. Their beautifully hand-spun and woven aprons show quaint designs in strong colors. A wreath of corn flowers decorate the hair.

DIRECTIONS

SONG-PLAY: The players circle around a leader who stands in the center of the ring, showing the various activities of planting and harvesting the Poppy. All join hands and march around, 4 measures; then imitate to measures 5 and 6. Then all clap hands and walk around in place to measures 7 and 8. Then repeat the action of the verses to the last 4 measures.

All should assist in the singing while all ages take part. It is a good game for a school gathering or Mothers' meeting.

Ploughman's Dance

Heavy step

Finnish

I. Push the heav-y plough-share, Turn the fur-row o - ver;

The first system of musical notation is in 4/4 time, featuring a treble and bass staff. The melody is in B-flat major (two flats). The lyrics are: "I. Push the heav-y plough-share, Turn the fur-row o - ver;"

Make the soil all read - y, For the wheat and clov - er.

The second system continues the melody. The lyrics are: "Make the soil all read - y, For the wheat and clov - er."

With the sharp - ened sic - kle, Cut the grain all rip - ened;

The third system continues the melody. The lyrics are: "With the sharp - ened sic - kle, Cut the grain all rip - ened;"

When the har - vest's gath-ered, We will dance to-geth-er. II. Tra-la-la - la - la - la

The fourth system introduces a new section marked "II." The lyrics are: "When the har - vest's gath-ered, We will dance to-geth-er. II. Tra-la-la - la - la - la"

tra - la-la - la - la - la tra - la - la - la - la - la - la tra - la - la - la - la .

The fifth system continues the "II." section with a repeating melody. The lyrics are: "tra - la-la - la - la - la tra - la - la - la - la - la - la tra - la - la - la - la ."

COMMENT

This dance tells the familiar Harvest story in a new way, and is another illustration of slow and fast rhythm. This is well adapted to very young children of the imitative age. Let them work considerable on the detail of pushing, turning, sowing, cutting, binding. Also see to it that the children perform the activities with the rhythmic swing of the music.

DIRECTIONS

STEPS: Slow walking, hop-skip or polka.

I. Any number of children walking behind partners in a circle. Walk rather heavily, one step to the beat. Imitate the activity suggested in the lines: push first measure; turn twice, second measure; harrow, raking movement, third measure; sowing twice out and in, fourth measure; cutting twice, 5th measure; cutting twice, sixth measure; stoop and gather twice, seventh measure; take partner for a dance eighth measure.

II. Partners now dance joyfully around together either hop-skippping or polka step. Repeat as often as liked. When danced by the kindergarten children let the entire circle skip around to the chorus.

This play is well adapted to a large out of door festival in which large numbers of children can take part.

Hunter's Dance

Danish

Slow marked time

I. Thru the dark-'ning for - est the hun - ter goes;

The first system of the piece is in 2/4 time, marked 'Slow marked time'. It features a treble and bass staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment with half notes and quarter notes.

Trolls and brown-ies call - ing well he knows. "Will you

The second system continues the melody and accompaniment. The treble staff has a more active line with eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

dance with me my part - ner be." II. Tra - la - la -

The third system introduces a change in tempo, marked 'Faster'. The melody in the treble staff becomes more rhythmic, featuring eighth and sixteenth notes. The bass staff also becomes more active. The system ends with a repeat sign.

la - la etc.

The fourth system continues the 'Faster' tempo. The melody in the treble staff is highly rhythmic, with many eighth and sixteenth notes. The bass staff also features a more active accompaniment. The system ends with a repeat sign.

Lively

III. Tra-la-la - la *etc.

The fifth system is marked 'Lively'. The melody in the treble staff is very rhythmic, with many eighth and sixteenth notes. The bass staff also features a very active accompaniment. The system ends with a repeat sign.

COMMENT

A well known Danish story dance, showing strongly contrasting rhythms. Words have been added telling how the belated hunter who is lost in the forest, is made to dance by the trolls. The first part shows the tired hunter lifting his feet as he walks through the morass. The bows show Troll antics. The lively steps at close should be danced in rollicking rhythm.

DIRECTIONS

STEPS: Walking, hopping, stamp, hop-throw, hip bow.

I. Partners join hands in a large circle and slowly stride to the left, lifting the feet well, one step to the measure—8 measures. At the words, "Will you dance with me," turn to the one behind, with a hop and a stiff bow, arms akimbo. At the words, "My partner be," hop back, facing partner, with a stiff hip bow and pause.

II. With a stamp-hop on the right foot, both partners grasp each others right forearm and pulling away from each other, hop-hop around in place-eight steps. Repeat and go in opposite direction by grasping left forearms, eight hop-hop steps. Other arm is placed akimbo. Considerable chest resistance should be shown, by squaring the shoulders and head held high.

III. Partners now join both hands and dance rocking—step, arms stretched outward and held firm, while hopping from foot to foot. First turn to left 4 measures, then reverse to right. Turn partner on and step forward one in circle, to the new partner to the left.

Hopping Dance

Slavonian

Marked time

Marked time

I. Dance my part - ner, hop, hop, hop;

The musical score is for a piano accompaniment. It features a treble and bass staff with a 2/4 time signature. The melody is in the treble staff, starting with a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The bass staff provides a simple harmonic accompaniment with a half note G3, followed by a half note A3, then a half note B3, and finally a half note C4. The lyrics 'I. Dance my part - ner, hop, hop, hop;' are written below the treble staff.

Skip to - geth - er and then we'll stop. Dance my part - ner,

hop hop hop; Skip to - geth - er and then we'll stop.

II. Tra-la - la - la etc.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written in a clear, legible font.

COMMENT

Slavonia is one of the new Jugo-Slavic countries in which the peasants still wear gay costumes and dance their lively dances at weddings and country fairs.

This dance is not too difficult for the youngest child, yet can be enjoyed by young and old. It is made up of throw-steps, sliding and stamping and is usually danced out of doors.

DIRECTIONS

STEPS: Throw-steps, Slide-steps, Stamp.

I. Form a large circle of partners, facing in and out of the ring, arms akimbo. Throw feet forward alternating right and left, five times to 2 measures. Join hands with partner and slide-step to the side or around in a small circle to the left; seven steps to place; then pause 4 measures. Repeat same in the opposite direction, 8 measures.

II. With hands still joined, partners now all slide forward in the large circle or lines, seven steps—pause; same back to place, 4 measures. Repeat same and finish in place with three stamps, 8 measures. Change partners by stepping to the right. Repeat as many times as liked. To suit the words to the action, let the children sing “slide—slide—slide—slide, slide—slide—stop;” to the chorus; this helps them think the rhythm.

Stamping Dance

Croatian

Not fast

I

II

COMMENT

Croatia is a small country once under Austrian rule. It has a great deal of fine folk music and charming dances which are enjoyed by the country people on their many holidays. The dances are very lively and energetic and at the same time very simple. They are mostly danced out of doors by large numbers at a time. This dance makes a very good time-keeping exercise for beginners.

DIRECTIONS

STEPS: Skipping, stamping, running, sliding.

I. Position- hands joined facing in and out of circle. Partners side-skip in the circle, either to the right or left. Skip six times, stamp three times with the music. Repeat this pattern three times, continuing in one direction or alternating. At measure 7, partners run quickly around in a small circle and finish measure 8 with three stamps. Swing arms to mark time more strongly.

II. Partners all slide twice, stamp twice and repeat this in same direction. Then reverse this pattern in opposite direction; reverse again, taking each time 2 measures to make the pattern. At measure 7, run quickly around each other and finish with three stamps on measure 8. Bow and change partners by stepping to right.

These simple time-marking steps and still simpler directions of right and left in the circle, will be helpful in starting the children in Folk-dancing.

Stigare

Swedish

Not fast

I. Step fol-low, step fol-low, step stamp, stamp, (repeat)

The first system of music is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The melody in the treble clef starts on a half note G4, followed by quarter notes A4, B4, and C5. The bass line in the bass clef starts on a half note G3, followed by quarter notes A3, B3, and C4. The lyrics 'I. Step fol-low, step fol-low, step stamp, stamp, (repeat)' are written below the first staff.

II. Step fol low stamp, step fol low stamp,

The second system of music continues the melody and bass line. The melody in the treble clef has a half note G4, followed by quarter notes A4, B4, and C5. The bass line in the bass clef has a half note G3, followed by quarter notes A3, B3, and C4. The lyrics 'II. Step fol low stamp, step fol low stamp,' are written below the first staff.

hop, hop, hop, hop round we go, Step fol low, stamp

The third system of music continues the melody and bass line. The melody in the treble clef has a half note G4, followed by quarter notes A4, B4, and C5. The bass line in the bass clef has a half note G3, followed by quarter notes A3, B3, and C4. The lyrics 'hop, hop, hop, hop round we go, Step fol low, stamp' are written below the first staff.

step fol low, stamp hop, hop, hop, hop, hop just so.

The fourth system of music concludes the piece. The melody in the treble clef has a half note G4, followed by quarter notes A4, B4, and C5. The bass line in the bass clef has a half note G3, followed by quarter notes A3, B3, and C4. The lyrics 'step fol low, stamp hop, hop, hop, hop, hop just so.' are written below the first staff.

COMMENT

Stigare is an excellent primitive dance rhythm for beginners. This sturdy melody has all the elements that are pleasing to children, provoking strong, bouyant movement, and joyous expression. The music should be played not too fast, and first beat of the measure well accented. This may be simplified for the kindergarten, standing in a circle and hopping in place from foot to foot.

DIRECTIONS

STEPS: Side-step, follow-step, stamp, hop. Arms wide stretched and swinging.

Partners facing—as many as like—in lines or in a circle about the room. Join hands and stand well apart. Begin either to right or left, both in the same direction.

I. Step follow, step follow, 1 measure, stamp, stamp, stamp, 2 measures. Repeat this pattern in the opposite direction, 4 measures.

II. The next phrase of 4 measures is danced to the same side as at the beginning, step-follow, stamp; back to place; step-follow stamp, 2 measures. With the first foot both start hopping around to left, four hops in place, 4 measures. Repeat this figure in opposite direction to last 4 measures, completing the dance.

Repeat the entire dance as often as liked, changing partners by both stepping to the right, bowing to new partner.

Peasant Dance

Moderato

Danish

I Run, run, run, run, stamp, stamp, Part - ners turn a -
Turn a - round and round to - geth - er Stamp, stamp. II Swing - ing, swing - ing,
swing - ing stamp Twirl a - bout and twirl a - bout. twirl a - bout.

Gossiping Dance

Leisurely

Finnish

I I've a se - cret, such a se - cret, I'll nev - er tell it, no
nev - er tell it. But I'll whis - per, to you I'll whis - per, if
you'll not tell it, no nev - er tell it. II Tra - la - la - la - la - la - la - la - la.

COMMENT

The Danish rhythms are always strong and show great freedom of movement. Words which spell out the action of the dance have been inserted. Suit the action to the words. Movements definite but not fast.

DIRECTIONS

STEPS: Rising, stamping, whirling.

I. Children take partners in a circle, inside, hands joined. Take four running steps and stamp facing, 2 measures. Now join both hands and run to left in small circle, eight steps, 4 measures. Repeat, finishing with four running steps and face with two stamps.

II. Pulling back from each other, swing right foot across left—knee well stretched—left, right, three times and stamp, 2 measures. The one on the inside of the circle drops left hand of partner and twirls twice under right arm to measures 3 and 4. Repeat same and finish with stamp. Continue with same partner or change.

COMMENT

This interesting dance offers fine contrasting rhythms. The very singable melody and action of the dance suggests words of mysterious and mischievous nature, which may be sung while dancing.

"I've a secret, such a secret,
I'll never tell it, no never tell it.
To you I'll whisper, softly whisper;
If you'll not tell it, no never tell it."

To the last two measures sing Tra-la-la, etc., in a lively gossiping fashion.

DIRECTIONS

STEPS: Walking, hop-lunge, running.

I. Partners join hands and walk six leisurely, pointed steps, forward around ring, 2 measures. Hop-lunge outward away from each other, hold-measure 3; repeat same toward each other, measure 4. With the fall-out position, put hand to ear as if listening, stretching opposite arm down and out.

II. The last 2 measures partners join hands, stretching arms outward with heads close together; run around quickly to left, then right, playing the figure 4 times in lively tempo. This has the effect of lively chatter.

Handkerchief Dance

Slow waltz time

Moravians

I I and my part - ner are turn - ing a - round, are

turn - ing a - round, yes turn - ing a - round. I and my

part - ner are turn - ing a - round, are turn - ing a - round, yes

turn - ing a - round. II Tra - la - la - la - la - la etc.

422492

COMMENT

In the primitive waltz both the slide and the hop are strongly marked and must be performed with strong rhythmic swing. This is done by sliding forward on one foot, throwing the other across, swing well from the hip. The movement is one of joyous freedom.

DIRECTIONS

STEPS: Peasant waltz step, step-hop right throw left, diagonally across. Reverse.

I. Partners stand facing in single circle, holding corners of two large handkerchiefs crossed from both hands. One partner dances backward from left to right, the other forward from right to left, arms swinging with each step, 8 measures. Take one waltz swing with each step, alternating feet. The one dancing forward should hold back a little, giving the one dancing backward a chance to pull the forward one on. The one in advance may also use turning waltz-step.

II. At the beginning of II, both stamp with foot towards the inside of the circle; swing arms inward and turn under kerchiefs, 1 measure. Then waltz around in place, 3 measures. Repeat this figure in opposite direction, completing 8 measures. Repeat this entire last figure. Raise the kerchiefs high when going under.

Moravian dress is rather somber, with a high cut, tight waist instead of the customary bodice and chemise. This effect is relieved by the unusual head dress or the gay flowered shawl drawn behind the ears. The kerchiefs used in the dancing are bright cottons in flowered light red and yellow. If these cannot be obtained use the plain cloth, one of red and the other of yellow. Gayly embroidered aprons are used. The Moravians are Slovaks and anything in their style will suit.

Folk Dance

Flemish

Marked time

I Ro - sa we'll go danc - ing, go danc - ing, go

danc - ing. Ro - sa we'll go danc - ing go

danc - ing to day. *Fine.* II Danc - ing round and

round we'll go, round and round and to and fro,

Danc - ing round and round we'll go To and fro. *D.C. al Fine.*

COMMENT

This gay folk waltz of Flanders is emphasized by the stamp of the wooden shoe. The dress of the people is a cross between Dutch and French peasant style. The girl wears a bodice, colored apron and wide, flying cap. The boy a rolled woolen cap with tassel, colored sweater and wide trousers. Wooden shoes could be made by dint of turning lathe and chisel, or simulated in cardboard uppers. The grace notes are played not sung.

DIRECTIONS

STEPS: Hopping, throw-swing, skip, stamp.

I. Partners join inside hands and dance forward in the circle in either direction. Stamp inside feet, swinging outside feet toward the center—arms simultaneously backward. In the meantime, hop or teeter on inside feet. Perform the same by hopping on the outside feet and swinging outward with inside feet, reversing arms with the step. Dance two of these steps to the measure, 3 measures. Bow on fourth and turn in opposite direction, dancing the same back to place.

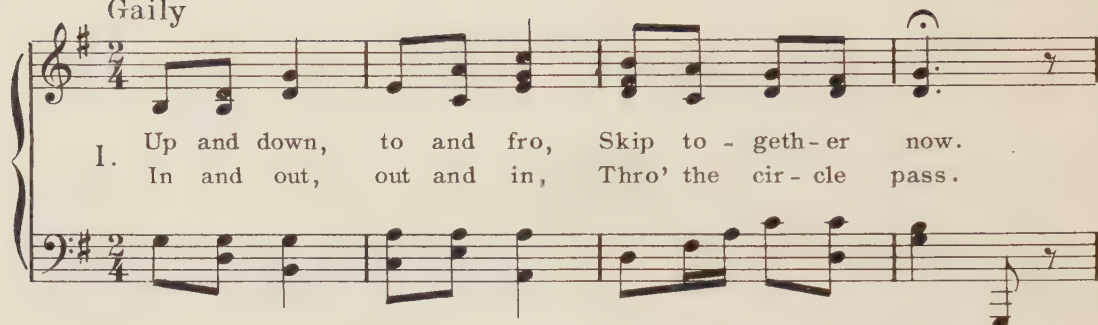
II. Boy now kneels on the right knee, facing girl from the inside of the circle, while the girl holding skirt with both hands, dances 8 small swing or skip steps around him. Girl now kneels while the boy, with arms akimbo, dances same around her in opposite direction, finishing with bow. Repeat I to Fine.

A good throw-step is taken from the hip. Until this is accomplished the dance will not be pleasing. Take hopping for a special exercise.

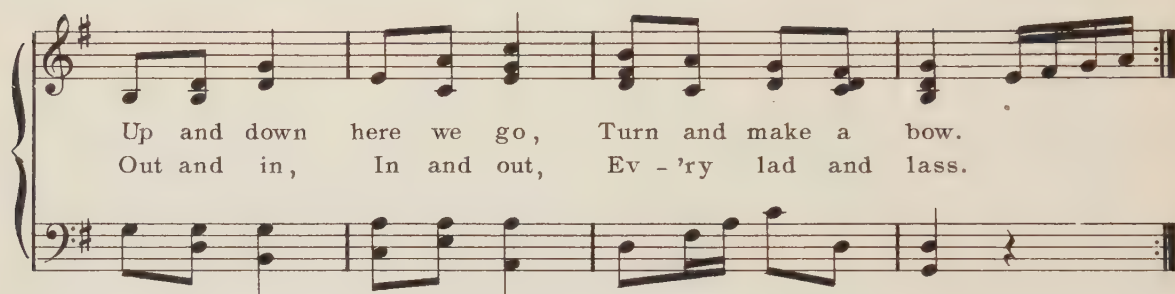
Rustic Dance

Bohemian

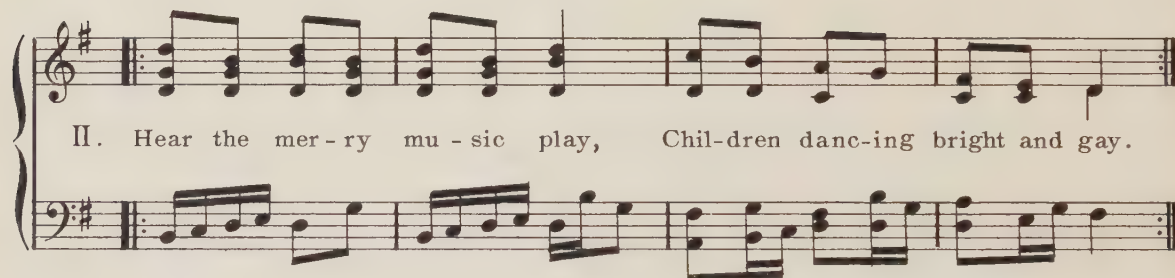
Gaily



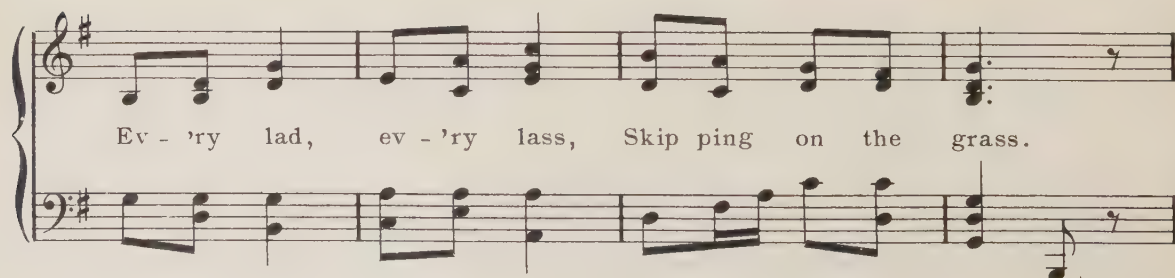
I. Up and down, to and fro, Skip to - geth - er now.
In and out, out and in, Thro' the cir - cle pass.



Up and down here we go, Turn and make a bow.
Out and in, In and out, Ev - 'ry lad and lass.



II. Hear the mer - ry mu - sic play, Chil - dren danc - ing bright and gay.



Ev - 'ry lad, ev - 'ry lass, Skip ping on the grass.

COMMENT

While not as exciting as Polish or Hungarian music, Bohemian music has a quaint charm all its own. The wide bright skirts and kerchiefs of light red and canary color, dark bodice and gaily embroidered aprons of the girls, make a lively holiday picture. The following is a romping dance for as many as will, with a changing of partners each time around. Do not forget the fun. The boys wear a flower in their waistcoat with flowing ribbons. Do not play too fast.

DIRECTIONS

STEPS: Skipping, walking, throw-steps, running.

I. Take a partner by the hand and skip forward in the circle 10 steps; half turn, face and bow, 8 measures. Partners now walk past each other in and out of the circle 4 steps away from each other, 4 measures. Repeat and walk back to place 4 steps, 8 measures.

II. Partners now join hands and throw feet forward 4 times, 2 measures; run around in a circle 2 measures; repeat, then join inside hands and skip forward as before, to the end of the music. Bow and change partners. Repeat the dance with the new partner.

Pije Kuba

Bohemian

Lively

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. The piece begins with a treble clef and a key signature of one sharp. The first staff contains the melody, and the second staff contains the bass line. The music is written in a simple, accessible style, suitable for a beginner piano player. The score is titled "The Rose Tree" and is attributed to "J. H. Johnson".

A musical score for a two-part setting of 'The Rose Tree'. The score is written on two staves, Treble and Bass, with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily composed of eighth and sixteenth notes, with some rests. The lyrics 'The Rose Tree' are written below the Bass staff. The score is presented on a single page with a decorative border.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures. The first measure is marked with a "C" for C-clef. The second measure is marked with a "II" for the second ending. The score is written in a simple, clear style, with notes and rests clearly visible. The paper is aged and slightly yellowed.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in common time (C) and features a simple, folk-like melody. The lyrics are written below the bass staff.

The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

COMMENT

The hopping step was invented by the peasants and forms the largest part of all their dances. It has many forms and later became known as the Polka. The hop-polka step as danced in the Folk Dance is very lively and the hop is usually taken before the beat. Learn to "hop into" the step and to lift the knees well while dancing. In spite of their hard work, the country people of Europe, never drag their feet or seem to tire of these lively steps.

DIRECTIONS

STEPS: Hop-polka, walking, bowing. Practice hopping from foot to foot, throwing weight from side to side. Then try the hop-hop from foot to foot.

I. Partners stand facing in a single circle, arms akimbo, head erect. Both hop-polka to the left—hop on both feet—follow left foot with right, step left, 1 measure; same to the right, 2 measures. Then turn around by stepping backward with left foot, same to the right and bow to partner behind you. Hop-polka as before, with the new partner, then turn back to old partner with the same backward walk to the right, bowing at close.

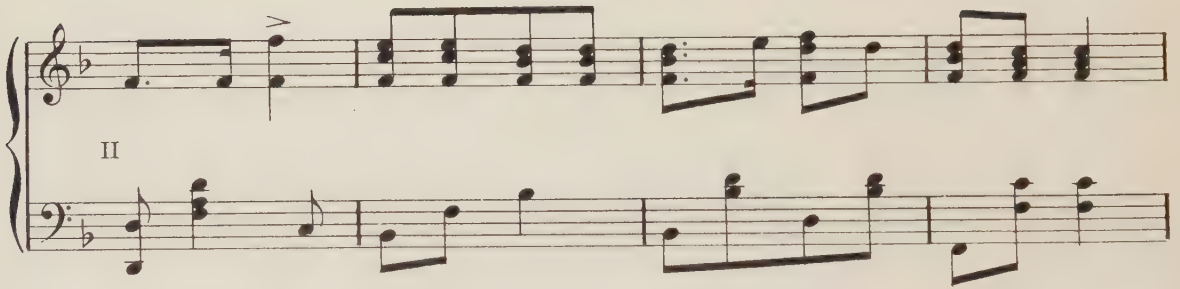
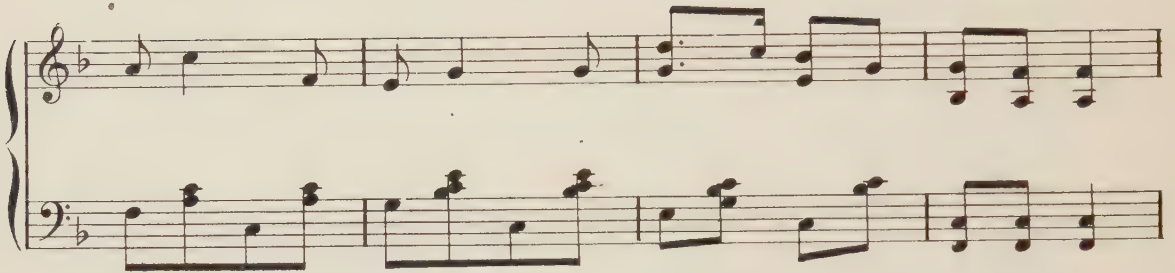
II. Partners now join both hands and polka around to left, 2 measures; same to the right, 2 measures. With hands still joined hop-polka 1 measure out of circle, 1 measure into circle, then walk past each other forward in the direction each is facing, bowing to the oncoming partner.

Repeat the dance each time with a new partner.

Krakoviak

Polish

Marked step



COMMENT

Poland seems to have as great contrast in her music as in her history, sometimes very sad and then very gay. The peoples dances are very lively and strong, full of hops, jumps and heel-clicks. The play spirit is also very noticeable, the partners seeming to enjoy a good frolic together. Krakovik is the name of a popular dance, named after Krakow, a famous city in Poland, where these tunes are the favorite music of the street bands. The costume is pretty with many colored ribbons on skirt and apron; boys wear tall caps. Play in steady time.

DIRECTIONS

STEPS: Hop-polka, jumping, running. Clap hands; hook elbows.

I. Any number of partners stand facing in a single circle, arms akimbo. Partners hop-polka to the right, 1 measure; knee-bend, jump 1 beat; straighten knees, 2 beats—2 measures. Repeat the same pattern, left, right, left—4 times, 8 measures. Be very deliberate with the knee-bend and straighten, giving full time of the beat. Also emphasize the hop.

II. At beginning of II clap hands, jump, lock right elbows and run around to the left, 4 measures. Repeat same to the right, 4 measures and then go forward to next partner. Before changing partners always come back to place and go forward from place. This avoids confusion. Partners dance forward in this way until they meet, coming round the circle from opposite directions.

Hey-da! Ho-da!

Hungarian

Lively

I. Dance with me Ro - sa dear; For the day's fair and clear.

Left foot first, then the right; Cheeks of red, blue eyes bright.

II. I'll not dance with thee Oh no, no, no, no, no!

With an - oth - er, hey - da ho - da! I will go.

COMMENT

This is a gay little partner dance set to one of the characteristic Hungarian tunes. The music of this country is full of arpeggios and decorative runs and turns, which make the feet want to dance. The springing and hopping steps are not difficult and make you feel happy and joyous while doing them. Let the children try the hopping into the step, before the beat, or directly with it. This is done by hopping with both feet at the same time simultaneous with the beat.

DIRECTIONS

STEPS: Hop-slide, first beat, closing with the back foot against the sliding foot on the second beat; running, jumping, bowing. Good dance for 2d and 3d grades.

I. Children take partners, join inside hands, face to left in a circle. Hop on both feet, one beat; slide forward with inside feet, two beats, 1 measure. Repeat in same way 2 measures, then hop and slide forward with outside and inside feet, 4 measures. Repeat all this making 8 measures.

II. Partners now turn and face each other, lean forward and point to self, 1 measure; point to partner, 2 measures; run around each other, right shoulders joined, four steps and face in place, 4 measures. Repeat action of first 2 measures, then clapping hands both lines jump to the right and bow to the new partner. Join hands and repeat the dance. Step-slide or side-skip may be used until the children have learned to hop.

Leather Boots

Hungarian

Spirited

I See my boots of Rus - sian leath - er Hear them creak - ing,

creak - ing so. Tops of red with gol - den tas - sels, Fly - ing ev - ery

step I go. II Hey! Ha! Hey! Ha! Gai - ly spring - ing, light of heart

Hey! Ha! Hey! Ha! Dance to - geth - er e'er we part.

COMMENT

The peasant of Hungary has a fine costume of which he is very proud. He is especially vain of his handsome leather boots. Many of his dance steps were undoubtedly made to show off his boots. When he can afford it he wears a splendid sheepskin coat, with silver coins for buttons and when dressed in his Sunday best he carries his head very high. This spirited dance is well worth learning. Practice the jumping and heel-clicks as it requires some drill to do it skillfully. See costume plate.

DIRECTIONS

STEPS: Jump, click-heel, draw or close step, stamp, walk. The click-heels is performed in mid air right after the jump by quickly striking the back heel against the front foot.

I. Children stand in lines facing front, dance to the right side. Jump, click-heels—left against right, step right, close left, 1 measure, repeat three times, 3 measures, stamp three times, 4 measures. Half turn and repeat the same to the left, finishing with three stamps. Mark the time well and do not take it too fast.

II. With right hand at cap, left hand on hip, walk round to the right four steps—lifting knees well, 2 measures; jump, click-heels, step-close, 3 measures; stamp 3 times, 4 measures. Repeat same to the left. Repeat the entire dance. Sing and shout the "Hey-ha." The body must be held erect with head high.

On the Steppes

Russian

Well marked time

The musical score is written for piano in 2/4 time, marked "Well marked time". It consists of seven systems, each with a right-hand (treble) and left-hand (bass) part. The key signature has one sharp (F#), and the time signature is 2/4. The systems are labeled with Roman numerals I through VII. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The first system (I) shows a right-hand part with eighth and sixteenth notes and a left-hand part with eighth notes. The second system (II) continues the right-hand melody with sixteenth-note runs. The third system (III) features a more complex right-hand part with many sixteenth notes. The fourth system (IV) has a right-hand part with eighth notes and a left-hand part with eighth notes. The fifth system (V) shows a right-hand part with eighth notes and a left-hand part with eighth notes. The sixth system (VI) has a right-hand part with eighth notes and a left-hand part with eighth notes. The seventh system (VII) features a right-hand part with eighth notes and a left-hand part with eighth notes. The score ends with a double bar line and repeat dots.

COMMENT

Russia is a country in which we are much interested. The Steppes are the broad plains in the southeastern part, where the Cossack rode wild and free. While Russian dancing is very difficult, young children can learn many of the steps and gestures. Set to these old Cossack airs, they make good light gymnastics which will help them to enjoy and understand the dances later. For costume study Russian pictures.

DIRECTIONS

I. Walk three steps, hands on hips, 2 measures; stamp three times on place; right hand raised above head, 4 measures. Repeat 8 measures. Dance in circle or line to right and left.

II. Face to center of circle; three follow steps to right, three stamps, 2 measures; same to the left, 4 measures; repeat 8 measures.

III. Face outward, eight skips backward, lifting knees well, 4 measures; repeat forward 8 measures. Arms folded high on chest.

IV. Heel polka, heel forward with extended leg—forward four times; throwing right arm outward with right foot; left with left; alternating four times, 4 measures. Repeat, 8 measures. Hands at waist when at rest.

V. Heels together, bend knees, one beat, straighten knees and come up with heels apart, two beats, 1 measure. Repeat four times, 4 measures. Repeat entire, 8 measures. Arms in and out, extended from shoulder-clap hands.

VI. Two heel-clicks to side, 1 measure; beat feet three times in place, 2 measures; two heel-clicks, 3 measures; finish with three stamps, 4 measures. Repeat all to left, 8 measures.

VII. Four steps right, heel leading forward, stamp-stamp-leap, 4 measures. Repeat to left; finish with a stamp-stamp-jump in air, yell, right arm up.

Well suited to Third and Fourth Grade Classes.

Dancing Cranes

Bouyantly

Russian

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The first system is marked with a Roman numeral 'I' in the bass staff. The second system is marked with a Roman numeral 'II' in the bass staff. The third system is marked with a Roman numeral 'III' in the bass staff. The score features a variety of musical notations including eighth and sixteenth notes, chords, and dynamic markings such as accents (>) and slurs. The piece concludes with a double bar line at the end of the fifth system.

COMMENT

The Crane Dance is age old and danced in some form or other by most of the countries of Eastern Europe. The Greeks claim it as their mystic Labyrinth Dance, and it is still danced by their country people, in long chains, in sort of a follow-my-leader fashion.

In the Russian form it is a jolly imitation of the supposed antics of the Crane and with good leaders is lively fun.

DIRECTIONS

STEPS: Hop-hop (knee high) toe-fling. Arms akimbo.

I. Headed by a leader, a long single file of dancers follow after, with a Hop-hop on each foot, right, left, etc., 8 changes to first 4 measures. On 8 turn to right, reversing the line; all follow the new leader another 8 steps, completing 8 measures of music. Arms akimbo, head and chest well up. Pull knees well up in hopping.

II. The leader and every other one in the line now turns and faces the one behind for a partner, and all dance the following figure:

Face, hands on hips; hop on left foot at same time toein; fling out right foot (toe-fling); repeat the same to the right, twice to the measure. Repeat both, 4 times to 2 measures. Then partners hook right elbows and hop round—left 4 times to place, 2 measures. Repeat the foregoing steps, hooking left elbows and hopping to right.

III. First leader then starts off again and the dance is repeated. Do not dance too fast as the movements are very strenuous. Twice or three times through is exercise sufficient for one time.

The Savoyarde

Fast and steady

Italian

I *Jews harp accomp.*

II

COMMENT

This characteristic dance with its fascinating music will serve to acquaint the children with the Mountain Gypsy of the Appenines. The use of the tambourine will be helpful in learning to mark time and is well within the ability of second and third grade children. A mock band of triangle, pipe, jews-harp and mouth organ make an interesting accompaniment.

The Italian Mountaineer costume is very similar to the Tyrolean, round felt hat with feather, gay jacket, leather knickers, heavy woolen stockings and stout shoes. Girls wear a yellow knotted kerchief on head, green bodice, red skirt, yellow and green striped apron.

DIRECTIONS

STEPS: Running, stamping, swing-step, whirling.

This is danced individually as many as like, in lines or in a circle.

I. Twelve small running steps to right, beginning with right foot; right arm extended, vibrating tambourine, left hand on hip, 3 measures. Stamp, stamp, stamp, 4 measures. Simultaneously beat-shake, beat-beat tambourine. Repeat to left, changing tambourine to left hand. Tambourine should hang from a ribbon over one shoulder.

II. Balance step, weight on right, hop, right swing left foot across, same to left, 1 measure. Run four small steps round, stamp-stamp. (Shake tambourine while running and beat-beat on stamps,) 2 measures. Repeat same next 2 measures, beginning left; same right, 2 measures; swing step once on 7th measure, then run nine small steps to right to the music- tambourine outward- finish with stamp-stamp. (tambourine beat-beat.) For the first part, shake and beat tambourine over head. Repeat all, with a wild little swirl at the close.

Spinning Song

Dutch

Rapidly

I. Spin, spin, oh maid - ens, Spin, spin, oh maid - ens

Pull from the spin - dle Twist the thread fine.

CHO. Round turns our spin - ning wheel, Round turns our spin - ning wheel

Round turns our spin - ning wheel, mer - ri - ly round.

2. Weave, weave oh maidens,
Weave, weave oh maidens,
Stretch the warp even,
Weave the cloth fine.

Cho. Clack goes the treadle,
Clack goes the treadle,
Clack goes the treadle,
Merrily clack.

3. Bleach, bleach oh maidens,
Bleach, bleach oh maidens,
Sprinkle the linen,
Bleach white and fine.

Cho. Drip goes the water
Drip goes the water
Drip goes the water
Bleach white and fine.

4 Sew, sew oh maidens,
Sew, sew oh maidens,
Swiftly and deftly
The brides dress so fine.

Cho. Wide shall her skirts be,
Wide shall her skirts be,
Wide shall her skirts be,
For dancing so fine.

5 Scatter your garlands,
Scatter your garlands,
Roses and violets,
Round the bride fine.

Cho. Dance then oh maidens,
Dance then oh maidens,
Dance then oh maidens,
Round the bride fine.

COMMENT

Occupational dances are always interesting and belong to our best class of Folk Lore. This ancient Dutch Brides Dance makes a pretty spinning play for Third and Fourth Grade girls. Dutch cap, bodice and apron can easily be provided, and will give the children great pleasure.

DIRECTIONS

STEPS: Running waltz, forward instead to the side, advance right, follow, left-right; advance left, follow, right-left. Repeat.

VERSE I. Four couples form in column—as many columns as will—left hand up as if holding distaff, pull down and twirl with right, once to a measure. Running waltz step, left and right, feet alternating to each measure. Column turns outward, leaders dance to rear, all following, 4 measures. Turn into line and up to place, 4 measures.

CHORUS. Two couples form a wheel for spinning; hands on each others shoulders, turn left, 4 measures; then to the right, 4 measures.

VERSE II. Again standing in column, two couples work together, head couple runs under second couples' raised hands, 2 measures; repeat same, foot couple leading, 4 measures. Repeat all, 8 measures.

CHORUS. Two couples join right hands at center, turn to right, stamp on first beat of measure, 4 measures. Reverse by putting in left hand and running 4 measures to place.

VERSE III. Partners stretch hands tautly from each others shoulders, forming yoke (like wooden carrying yoke); hold outside hands as if carrying bucket; run forward, break and run back and come up column, forming yoke, to place.

CHORUS. Two couples run around in a circle, spreading hands like water pouring from watering pot and swishing with the lips. Repeat in opposite direction, 8 measures.

VERSE IV. Dance forward in column with gesture of running needle and drawing thread; break and turn, 4 measures; come up to place, 8 measures.

CHORUS. Two couples join hands, facing inward, stretch arms wide and run around to left, 4 measures. Reverse to place, 8 measures.

VERSE V. With movement of scattering from a basket, come down column, turn outward, back and up to place. Then each column thrusts one girl in center, who spins around spreading her full skirts as wide as she can, the others spin around her, reversing to repeat. This dance can be used in a Dutch Wedding Scene.

A Polite Dance

French

Walking step

I. 1 2 3 4 5 6 7 steps; then step and

The first system of music is in 2/4 time. The treble staff contains a melody starting on G4, moving up stepwise to D5, then down to C4. The bass staff contains a simple accompaniment of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

bow, and step and bow. II. *cresc.*

The second system continues the melody. It features a repeat sign after the first measure. The treble staff has notes G4, A4, B4, C5, D5, E5, F5, G5. The bass staff has notes G2, A2, B2, C3, D3, E3, F3, G3.

III.

The third system continues the melody. It features a repeat sign after the first measure. The treble staff has notes G4, A4, B4, C5, D5, E5, F5, G5. The bass staff has notes G2, A2, B2, C3, D3, E3, F3, G3.

The fourth system concludes the piece. It features a repeat sign after the first measure. The treble staff has notes G4, A4, B4, C5, D5, E5, F5, G5. The bass staff has notes G2, A2, B2, C3, D3, E3, F3, G3.

COMMENT

The so-called polite dances are not as difficult as the step dances, but their success depends largely upon the airs and graces with which they are performed. First one must learn to bow and walk gracefully, stretching the foot, holding the knee firm, sinking in the bow. All this requires great poise and control. One cannot begin this kind of dancing too young, as it makes people graceful and self controlled. The costume requires the full hoop skirt of the Colonial period, fichu and high hair.

DIRECTIONS

STEPS: Minuet walk- pointing toe, leaning back; boy, hip bow; girls, curtsy; slow polka or hop-step, gallop or slide-step.

I. Any number of children take partners in a circle, boys on the inside, girls on the outside. Beginning with the inside foot walk forward, with toe well pointed, two steps to a measure, then turn and face partner. Boy draws heels together, bows stiffly with right hand at waist, left at side; step left and bow; step right and bow. Girls, step left-right back-curtsey; step right left back curtsy. Again they join hands and repeat back to place.

II. Standing in place facing, they now both step left and tap-tap with right foot; same right; again left; curtseying on measure 4. Repeat this figure to next 4 measures, 8 measures.

III. Both now join hands and slide right feet forward, hold back, hold, 2 measures. Slide to left in the circle four times to the next 2 measures; bow as before, to measures 7 and 8. Repeat this figure back to place. Change partners by each stepping one to the left or repeat with same partner.

This is a pretty dance for Washington's birthday.

Cockles and Mussels

Irish

Slow Jig time

I. In Dub-lin's fair ci-ty, The girls are all pret-ty, There sail-ors are

hap-py and fish-wives do thrive; They drive their wheel bar-row, Thru streets broad and

nar-row, Sing-ing cock-les and mus-sels, a - live all a - live. They

II. drive their wheel - bar-row through streets broad and nar-row, sing-ing

Cockles and mussels, all a - live, all a - live. They live, Oh!

The musical score is written for piano and voice. It consists of five systems of music. The first system begins with the tempo marking 'Slow Jig time' and the key signature of one sharp (F#). The time signature is 3/8. The piano part is written in a grand staff (treble and bass clefs). The vocal line is written in a single staff with lyrics underneath. The lyrics are: 'I. In Dub-lin's fair ci-ty, The girls are all pret-ty, There sail-ors are'. The second system continues the lyrics: 'hap-py and fish-wives do thrive; They drive their wheel bar-row, Thru streets broad and'. The third system continues: 'nar-row, Sing-ing cock-les and mus-sels, a - live all a - live. They'. The fourth system begins the second part of the song: 'II. drive their wheel - bar-row through streets broad and nar-row, sing-ing'. The fifth system concludes the piece: 'Cockles and mussels, all a - live, all a - live. They live, Oh!'. The score includes various musical notations such as notes, rests, and bar lines. There are also first and second endings marked with '1' and '2' above the staff in the final system.

COMMENT

This lively air is one of the famous old Irish Fishwife songs. While Irish dancing is very intricate, some of the steps are not difficult for young children. This form can be easily danced by bright pupils of 2d and 3d grades. The dress is a full long skirt, with shoulder shawl and cap of green. Boys with the usual knickers, top hat and stick. The verse reads:-

“In Dublin’s fair city, the girls are all pretty,
There sailors are happy and fishwives do thrive,
They drive their wheelbarrow
Thru streets broad and narrow,
Singing, cockles and mussels, all alive, all alive, oh.”

DIRECTIONS

STEPS: Hopping, side-stepping, rocking polka.

I. Form in line facing front. Hop on both feet, left foot over, side-step 2 measures. Repeat to left, right foot leading side-step, 2 measures. Repeat to left, right foot over, left foot leading, six steps, 4 measures. Start same again to right but this time entire line go around in a circle to place, twelve steps, 8 measures.

II. Rock forward on right foot, 1 measure; back on left, 2 measures. This twice, 4 measures. Use arms in this as if pushing a barrow. Right arm now over head, rocking from side to side and singing, “Cockles and mussels,” etc., finishing with a shout on the “oh,” 8 measures.

CHORUS: All circle to right, one polka to measure, 8 measures to place. Repeat to left or dance off to chorus. If polka step is too difficult skip off.

Cutty Sark

(Short Coat)

Scotch

Not too fast

The musical score for "Cutty Sark (Short Coat)" is written for piano. It features five systems of music, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked "Not too fast". The score includes various musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The first system is marked "I" and the third system is marked "II". The score concludes with a double bar line and a final chord.

I

II

D.C. al

COMMENT

The old Scotch dance tunes are among the liveliest enjoyed in the country dances of our forebears. The Scotch step dances are most difficult to perform and require great skill of execution. The old tune "Cutty Sark," jingles well with the rhyme of "Hot Cross Buns." An easy baker's pantomime has been arranged to the first part of the tune. The chorus gives chance for a few Scotch steps. The words may be chanted.

Hot cross buns, hot cross buns;
 One a penny two a penny, hot cross buns.
 Hot cross buns, hot cross buns;
 If your daughters do not like them, give them to your sons.

DIRECTIONS

STEPS: Rocking step, hopping step, schottische steps. Partners stand side by side, in two lines facing, about 4 feet apart, with space of 2 feet between couples. This provides facing couples ample space to dance the following figures. Mark square on floor with crayon.

I. Advancing right foot, all rock forward and backward once to each measure, 8 measures. At same time crook left arm for sieve, and stir flour with right arm for spoon.

II. Partners now dance away from each other, with step-hop left, right, etc., in the circle of their square, 8 hops, 2 measures. Meeting on the opposite side of the square they cross each other and come to each other's places. They have danced around a circle and crossed ends of a bun. Finish with a Scotch, 4 hops on one foot, cutting front and back with the other. Repeat in opposite direction and finish in place. Clap hands from side to side as if patting a bun.

I. Again rocking step, this time kneading the dough. Press forward with palms; backward, pull up-ward; 8 measures. Dance chorus as before.

II. Again rocking step, this time shoving the loaves into the oven, extending arms forward, drawing back. Finish with chorus. A special Scotch can be danced around for a finish, arm extended over head.

Old Dance Tune

Lively

English

I Oh! dear! What can the mat-ter be; Oh! dear!

What can the mat-ter be; Oh! dear! What can the mat-ter be

John-nie has gone to the fair. II. He prom-ised to buy me a

bas-ket of pos-ies; a gar-land of lil - ies, a gar-land of ros-es; A

lit-tle straw hat to set off the blue rib-bons; That tie up my bon-nie brown hair.

COMMENT

This is one of the oldest folk tunes of England and has been used for many song and dance versions. A simple country dance in lines will help keep it alive for the children. The costume should be a mob cap, a fichu about the shoulders and a white apron for the girls. A round hat and loose smock with wide collar for the boys. See costume plate. The spirit is that of the English Cottager dancing on the village green at twilight.

DIRECTIONS

STEPS: Pointed walking step, swing-skip, arms holding out dress. Curtsey.

Children are arranged in two lines either boys on one side and girls on the other; or in couples, which would be boy and girl opposite. If the children are small, let them take hold of hands. For the older ones, boys have arms akimbo and girls daintily hold their skirts.

I. Both lines advance towards each other with pointed walking steps—four steps—two steps to the measure. Same backward 4 measures. Forward again four steps, 2 measures; then join hands with the opposite partner and running around six small steps in place, the boy bows and girl curtsies low.

II. Partners now face and take two swing steps to a measure; join hands—arms out—and run six small steps to the left around to place; repeat to right 4 measures; repeat same to next 4 measures and curtsy and bow. At close partners skip off to II played faster.

Little Bingo

Southern

Lively

I A farm-ers dog leapt o-ver the style, His name was lit-tle

Bin-go, There's B with an I, I with an N,

N with a G, G with an O, B I

N G O, His name was lit-tle Bin-go.

II

COMMENT

The transplanting of a folk rhyme and game is at times almost complete. For example, this old Welsh-English ditty has become one of the best known and practiced song-dances of our Southern Mountaineer. It is a favorite at all the "quiltins" and "raisins" and "huskins" and other "play parties" of the plain folk of the Southland. It is full of rollicking fun and should be danced in a lively fashion. Children from the 3rd Grade up will find this a fine chance to learn the grand-right-and-left or the grand chain, as it is also called. Little Bingo is a good social game for young and old. When you have learned it, teach it at the next party you attend.

DIRECTIONS

STEPS: Marching, skipping, clapping, promenade.

I. As many partners as will, march to the left 8 steps, 4 measures. Then face partner and joining right hands at B, begin skipping around the circle, chaining with each new person coming your way, giving left, right, etc., hands-eight changes, 4 measures. At the spelling out, face the oncoming partner and "pease porridge"; B, clap both hands; I, clap left hands together; N, clap both hands; G O, clap right hands and join the same, then skip forward again with the new partner.

II. Close with a promenade, which is a dancing walk, to the end of the music. Repeat as often as desired.

Plantation Dance

Walking time

Negro Air

The musical score is written for piano and voice. It consists of five systems of music. Each system has a piano accompaniment on the left (treble and bass staves) and a vocal line on the right (treble staff). The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are written below the vocal line.

System 1:
 Dere's gwine to be a dance and a big ju - bi - lee;

System 2:
 Down to de cot-ton gin cum. De ci-der an de pos-sum

System 3:
 all am free; Down to de cot-ton gin cum. O cum, boys,

System 4:
 cum, Down to de cot-ton gin cum. Dar's a great cake walk and a

System 5:
 gran' ju - bi - lee, Down to de cot-ton gin cum.

COMMENT

The weird melodies and rhythms of the Negro, form one of the richest sources of American Folk Lore. The early syncopations of the African American Coon Song must not be confused with the later rag-time or the Jazz of the present day. Jazz is from an Asiatic and not African source. Also the real Negro music harks from the plantation and not from the Bowery. The following air is one associated with the Cake Walk, which was the chief social occasion of the old Plantation days. In this young and old took part, with a big quality cake as prize for the couple who invented antics and pranced most grandly. The ceremonies expressed unbounded good will and fun, but decorous thruout.

DIRECTIONS

STEPS: Walking, marching, skipping, with fancy dance antics, such as lifting knees high, leaning well back, thrusting legs forward with toe well pointed, lifting knees and crossing feet while walking, also twitching legs backward while stepping forward. With all these steps there is a great deal of rhythmic swaying and prancing. The couples vie with each other in inventing airish movements, and the most admired "take the cake". This dance can be used to illustrate a plantation story or play.

The Cake Walk is danced with partners, in the form of a grand march around the room. The ladies are flauntingly dressed, carrying parasols, bouquets and other decorative features. The men are dressed in exaggerated full dress with high collars and gay ties, colored silk handkerchiefs, high hats and canes.

Las Manzanitas

Spanish Waltz time

Mexican

I A qui est e la pie dra li sa En

don - de yo me res bal la A quien no liey

quien in le - van - te Ni quien la ma - no me de.

II

III

LW.

COMMENT

Las Manzanitas is one of the simpler dance songs of Mexico. Try to put into the accompaniment a little of the twang of the guitar, or help out with the popular mandolin or ukulele. The steps are the simplest of the Spanish steps and can be danced by quite young children.

The draw step means drawing foot after the leading foot. This dance is for solo or group work.

DIRECTIONS

STEPS: Stamp-draw, pirouette, throw-step, stamp, whirl.

I. Class form in line, begin to the right. Stamp right foot, one beat, draw left after, two and three beats, 1 measure. Repeat this for 3 measures, then execute a quick turn on measure 4, by putting left foot over right and turning quickly to right. Repeat this to the next 4 measures. Dance to left in same manner back to place, 8 meas. Repeat all 16 measures. Arms extended, right leading right, left leading left. Snap fingers lightly, as small children cannot execute castanets.

II. Place knuckles on hips, swing left foot over right, right foot over left, 2 measures; three stamps, 3 measures; turn, 4 measures. Repeat same to the left 8 measures.

III. Entire line now closes into a circle facing outward; stamp-draw to the right seven times, once to the measure; finish with a whirl on the last measure. With each stamp clap the hands, extending arms outward. On the turns raise leading arm over head, curving other arm toward body. Head and chest should be carried high, the stamp and hip movement emphasizing the draw-step.

A simple costume can be arranged with red skirt, green sash over shoulder and about hips. Flowers in hair complete the effect.



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